Corinthian columns supporting a highly enriched entablature, crowned by a pediment, and of two wings, or rather compartments at each end recessed from the front, and having a pilaster at each extremity over which the entablature is carried. Two tiers of windows are carried up between the columns and pilasters with highly enriched dressings, those of the upper story having their cornice crowned with a species of acanthus flower, which produces a rich although not very pleasing effect. The cornice of the principal entablature is very effective in every respect, being good in proportion, and judiciously decorated. Indeed, the whole of the details evince careful study, and are satisfactory in proportion.

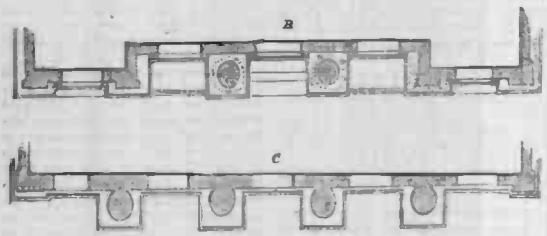
The general effect of the building is not so pleasing. The character of the details is exclusively Greco-Roman, the plan of the structure that of a large three-storied house, with which such a style by no means assorts. The multiplicity of the windows, and their requisite width imparts to them an appearance of being squeezed up by the columnar portions, which is not lessened by the line of the cornice of those in the upper story cutting the Corinthian capitals in half. Again, the projection of the centre and its great relative height, entirely destroy that breadth and repose which a building of such dimensions and for such a purpose should exhibit. The pediment over it increases this disagreeable effect by carrying the eye upwards continuously, when vertical lines should have been as much as possible avoided. Had the extreme pilasters been advanced so as to range with the central columns and the pediment carried over all, the principal defect of the building would not have existed.

We are far from thinking that the style chosen by the architect is that which suits most effectively with a building of the nature of this edifice. That which is generally termed the Italian would with some little modification have been far more suitable for such a structure. Three tiers of windows do not agree well with Greek mouldings and ornaments, copied from examples wherein windows were never introduced, and which were composed accordingly, while the variety and amplification, so to speak, of the later style render it peculiarly applicable to the greater number of modern buildings in which convenience of arrangement calls for an architectural pliability, of which the Greek and Roman examples present us no specimens, and their principles will not admit.

But that we may not be accused of blaming without suggesting a remedy, we subjoin an elevation of what the building might have been with a plan of the front as at present existing, and as in correspondence with the elevation which we give. Whether our design will be thought an improvement upon the one executed, and which we have just criticised, we do not pretend to predict. It is an evidence of our willingness to submit our own ideas to the test of public examination, and the sentence which it will receive will, we hope, be as generous as just. Having pointed out the defects of the Wesleyan Centenary Hall, we ought, in justice, to shew how, in our opinion, they might have been avoided. We have done this, and we leave it to others to perform a similar duty with regard to ourselves. W. C.

September 25, 1843.

Owing to our preparation of engravings for a future number, the elevation could not be completed in time for the present.—Ed.



B. Plan.
C. Plan as the Hall now stands. The proportions we cannot touch for, but the general idea is the same.

Correspondence.

CLASSIC NOT CHRISTIAN.

Sir,—In No. 35 we have "An Old-fashioned Architect" making many old-fashioned, worn-out statements, as though he wished them to be considered by all reasonable beings as settled truths. But I verily believe he intends nothing of the kind, and only makes them for the sake of mystifying the subject because he is unable to throw that light upon it which, if he had it to shed, he ought to have done, and not waste readers' time and the paper with so many words to so little purpose. I will for the present pass over those parts of his letter which are unworthy of any comment, and only answer his erroneous statements that bear upon design.

I do not say that Vitruvius was not a classic architect, but churches designed in his style of architecture would be buildings in Vitruvius's style, and not churches. A building is a church when it is designed for it, and is in accordance with the Word of God, and made by its forms, divisions, and arrangements, to speak (as it were) to the community on his Word, for which it was erected; and this, I beg to acquaint "An Old-fashioned Architect" is the essence of design, and on which principle the sister arts can only be carried out; and when the classic style has been resorted to by Christians for temples to the living God, it is much to be deplored that those Christians had not the power to perceive that the Holy Scriptures contained the true principles of ecclesiastical design, and on which they ought to have acted. But they were in the dark on Christian art, and at which we need not wonder, when their troublesome times we take into the account. But this important point is lost upon our "Old-fashioned Architect," and so on for the rest of the wordy work of our "Old-fashioned Architect," and which of necessity must fall to the ground. But I will make one quotation from his letter, to shew what unfortunate statements can be made. He thus states:—"Have you not as much right to call the works of Cyprian and Minucius Felix, of Athanasius and Chrysostom, Pagan works, because they are written in Latin and Greek, as to call these Pagan churches, upon the diction forsooth, that classic is not Christian?" Now, our "Old-fashioned Architect" cannot perceive the difference between sculptured forms and architectural divisions and arrangements, designed and made for Pagan worship, and writing on Christianity in Greek and Latin. After this unfortunate specimen, we may easily pass over the two following paragraphs, too weak to be entertained for one moment, and we come to "was there any building? &c.;" and suppose there were not, would those glorious Christian works, our cathedrals, abbeys, and churches, be considered corruptions, because they were erected eleven or twelve centuries after "the Christian era had rolled away?" And is this a specimen of "Old-fashioned Architect's" reasoning to enlighten the readers of THE BUILDER? I, for one, hope the readers of this excellent work will not suffer themselves to be thus confounded.

The next paragraph is empty enough, and the last is too impertinent to notice. I think now "Old-fashioned Architect" can do no less than sign his name and write his address, that we may be on equal ground, when I am sure he will make clearer statements for it, and THE BUILDER readers be the gainers.

As regards the "gentle rap, &c.," if the editor intended it, I must beg to say that it fell far short of "Old-fashioned Architect's" assertion; and as to his notions of administering correction, I would advise him to search after consistency of design, and when he has attained that, he may venture to correct others. I am, Mr. Editor, truly yours,

GEORGE R. LEWIS.

61, Upper Norton-street, Oct. 10, 1843.

NEW BUILDING ACT AND SMALL HOUSES.

Sir,—In the several suggestions or plans for small houses which from time to time have appeared in THE BUILDER, the complaint is general that the restriction to three squares and a half in the superfices or plan for that very numerous class of buildings termed fourth rate, operates against the effecting much improvement in the plans for dwellings of this description. I have much pleasure in stating to your numerous readers and the public generally that in the intended New Building Act the superficial area in all second, third, and fourth rates will be extended to TWELVE squares, beyond which it is proposed that the building be a first rate. The rate or class under twelve squares is to be determined by the HEIGHT or *number of stories*. This I am sure will be admitted to be a very great improvement upon the old or present Building Act, and for future buildings of the fourth class prevent the necessity of those closets now dignified with the name of BACK rooms. Perhaps you will insert this information in your next paper, and if you will grant me the favour, I will on some future occasions trouble you with some further remarks, both upon the old and the intended new Bill.

M. L. B.

[Our readers will be delighted to have the above information—and we can rely upon it. We have been indebted before to the same source for authentic matter pertaining to this subject.—Ed.]

THE BRITISH MUSEUM.

Sir,—A tolerably strong hint has been given in an article in the *Athenæum* of last Saturday, headed "Our Own National Museum," that something very far more splendid than any thing Smirke will, or can give us, should be made of the façade of the British Museum. Similar notions are, I believe, pretty generally entertained among architects—in private at least, if not in public. I, at least, who have a pretty extensive acquaintance among them, find such to be the case. Yet I fear that the *Athenæum*'s ideas are likely to be considered ultra-extravagant, not that I myself think so by any means. If the nation be too poor to incur the necessary expense, let it be done by subscription; and since, though patriotism may be very lukewarm, vanity is generally at fever heat with most of us, let it be announced that a statue will be erected in the colonnades of the façade to every donor of ten thousand pounds, and you may raise a million to-morrow. What is a poor ten thousand pounds for an eternity of fame! Verily a mere *bagatelle*; not much more than is sometimes expended in one evening for lollypops and fireworks.

No matter to the public who the generous worthies may be, aristocratic or plebeian, nobs or mobs, lord dukes or lord mayors.

Yours, &c. &c.

BLOOMSBURIENSIS.

Temple, October 9, 1843.

WORKMEN'S COTTAGES.

Sir,—As a constant reader of your scientific publication, I shall from time to time send you a few remarks upon the topics you embrace, which, perhaps, may be interesting to some of your readers.

As it is now the mania for working men to build their own cottages (by means of certain societies, many of which are formed, I fear, by crafty designing men, for *their* own, and not for the poor shareholders' *benefit*), I conceive one or two hints may not be unserviceable to them.

Where the working man is able to erect his own dwelling, having sufficient capital for that purpose, his object, as a matter of course, should be not only to build an ornamental, but a truly substantial, convenient edifice—one that shall exist for several generations, and be fire-proof. To effect the latter desideratum (which he should do), although it will cost him a trifle more money, yet he will ultimately find it the cheapest. Many plans have been proposed by ingenious artisans and philosophers to produce it capable of resisting fire, but none, in my opinion, equals one plan for simplicity and success, viz. each of the rooms forming the cottage should be constructed with stout brick walls, ceiling (on the arch system), and flooring similar to the apartments in the Queen's Bench Prison; by this plan, if a fire broke out in one room, it could not extend further; and where a communication was required to be made between two or more rooms, light iron doors might be employed, which would cut off the progress of fire (should it occur in one apartment), and prevent it extending further, and thus the devastating element may be arrested. Of course, the brick flooring may be covered with wood in the usual way, the walls and ceilings may not only be plastered, but ornamented as the taste, fancy, and the pecuniary means of the architect or builder may desire. Having stated thus much, I shall conclude by noticing some of the benefits which the above method confers by its adoption on the proprietor or builder.

First.—No fire can extend beyond the room in which it broke out, and thus the entire building is preserved.

Secondly.—The expenses attendant on conflagra-

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